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THE CERVANTES GATE

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THAT unique assemblage of buildings which Mr. Archer M. Huntington is erecting at Audubon Park, Manhattan, in connection with the Museum of the Hispanic Society will have a gateway designed in keeping with the structures already there and others in course of erection. The entrance will be called the Cervantes Gate and will be recessed from the Broadway front, rising where the terrace begins from which one enters the Hispanic Museum and the Numismatic. It will run north and south between the building of the Geographical Society to the right and the coming Heye Museum of the American Indian to the left, connecting the respective western ends of these two buildings. We show the design made for this gateway by Mr. Charles P. Huntington, the architect.

The design is according to the somewhat severe classical style with Ionic columns which Mr. C. P. Huntington has employed in the other structures. On entering from Broadway, having the Geographical on the right and the Heye Indian museum on the left, one descends a few steps to the courtyard and has before one a flight of steps leading to the Cervantes Gate. In the center is a bronze double-door in openwork, with a border carrying twenty-one escutcheons to be decorated with the coats of arms of Spanish colonies in Central and South America. The entablature above and the attic over that will carry inscriptions. The top of the attic, having an area of thirty by fifteen feet, will form a fine site for a composite group of sculpture in bronze or marble. The openings in the two wings of the gateway between the freestanding Ionic columns will afford emplacement for statues. Thus the gate will furnish the same opportunity for

varied sculpture that a small triumphal arch would give. Seen from Broadway, it will indicate in a remarkably dignified and monumental fashion the meaning of the complex of museums which are gathered about the Hispanic.

In addition to the Heye Indian museum, of which we show a cut from the architect's design, there will come in time a building for the National Institute of Arts and Letters. For this structure Mr. Archer M. Huntington has given a site of 100 by 200 feet in size, running from 155th to 156th Street. It will rise to the westward, overlooking the Hudson River, and will thus close the quadrangle now formed by the museums and the Spanish Chapel already built.

We cannot allow this occasion to escape without calling attention to the extraordinary character of Mr. Archer M. Huntington's services to the higher education. He has not been content to publish works of the greatest value to Spanish literature and art from his own pen, but has saved from oblivion by beautiful editions the works of old Spanish writers which would have been lost otherwise to the world. He keeps alive the old Spanish traditions through the *Revue Hispanique*, a periodical of the greatest value to scholars, and through the Hispanic Museum he permits the student of Old Spain and her colonies to work here in New York to better advantage than would be possible abroad. To all this he adds the gift of sites for the various museums and societies in a part of Manhattan favored by its position and the presence of churches and other buildings remarkable for their size and beauty. In all New York it would be hard to find a citizen who better fits Disraeli's term of a "man of light and leading."

RALPH WALDO EMERSON

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THOSE who have had the privilege of meeting Ralph Waldo Emerson will remember his urbanity and courtesy, even after age had impaired his memory. The scholar's face was there, and that look of solicitous affection which was so constant an attribute that one had to wonder how so placid and sustained a character could have had the warmth and passion to write:

Give all to love,
Obey thy heart—
Friends, kindred, days,
Estate, good fame,
Plans, credit and the Muse—
Nothing refuse!

It is this large urbanity which the sculptor has pronounced in the seated figure of Emerson we reproduce. Mr. French was a Concord lad and knew Emerson well. Here there was no necessity (the bane of portraitists) to recur to the family daguerreotypes and photographs in order to bring back the likeness. Emerson was the Great Man of Concord and, if his attitude toward a long-established form of Calvinism in New England caused some of his fellow-townsmen to shake their heads, they could not quarrel with such a character as his, for it takes two to make a quarrel.

Just as Emerson was during his later years, when an aureole, or, to use up-to-date words, an aura, as

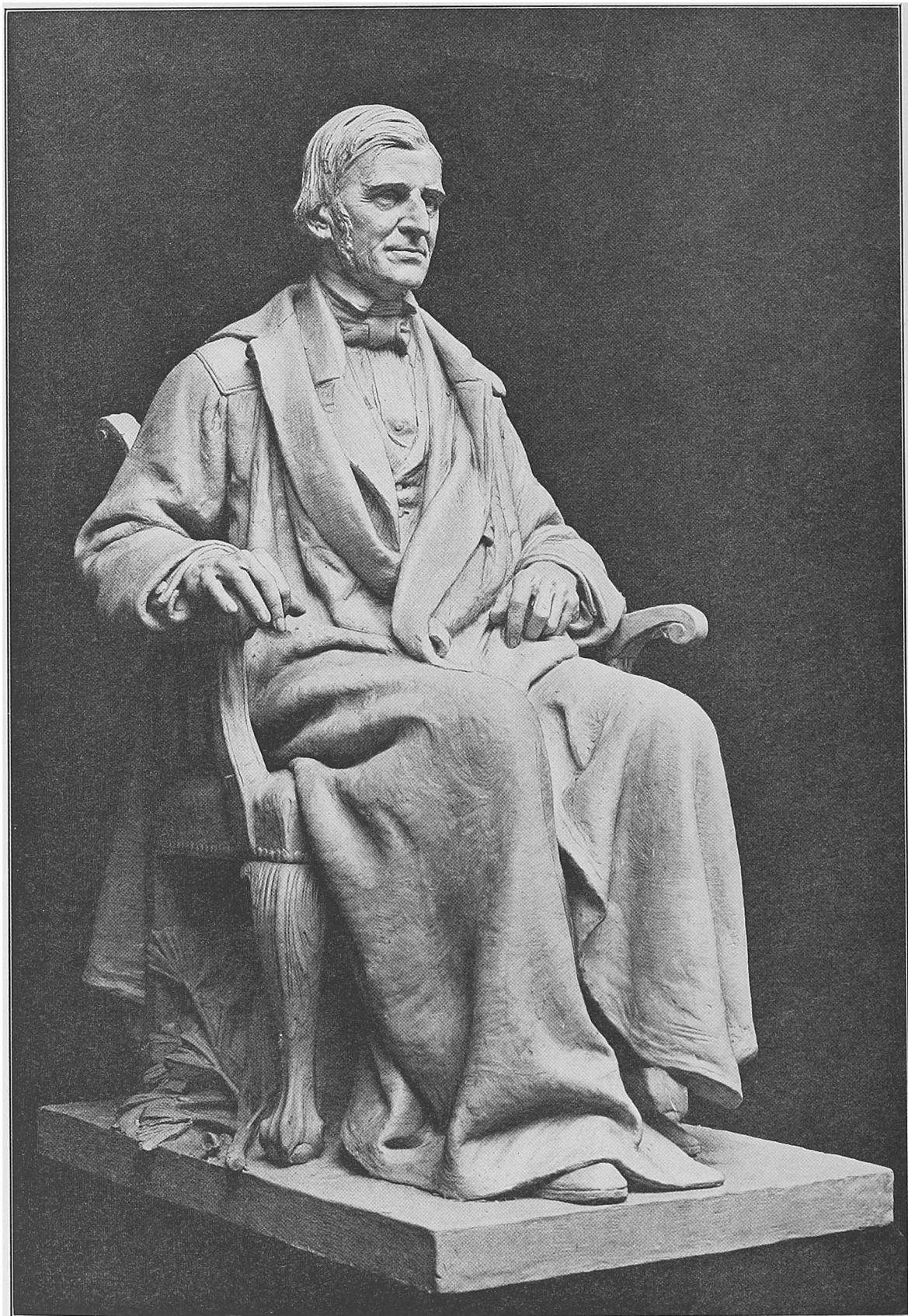
of our autumn woodlands, hung about his face and figure, so Mr. French has portrayed him imperishably. Though distinctly literary in his mind rather than artistic, Emerson was too much the poet not to reach out eagerly toward such pabulum of Art as the meagre Anglo-Saxon fields afforded in his day. Perhaps a trifle condescending toward Art, he did not neglect it in his essays and lectures.

'Tis the privilege of Art
Thus to play its cheerful part,
Man in earth to acclimate
And bend the exile to his fate.

Many devotees of Art have taken umbrage at the word "exile," as if the old view of mankind exiled from heaven clashed with their idea that man is the apex of evolution and is entirely at home on the earth. Love, friendship, beauty have been celebrated by Emerson in charming phrase and verse, in words that linger in the memory persuasively, rather than with a rush of surprise.

A ruddy drop of manly blood
The surging sea outweighs;
The world uncertain comes and goes,
The lover rooted stays.

It was indeed fortunate for us that Concord contained a sculptor who was able to appreciate the fine soul of Emerson and had the skill to express his understanding thereof.



MARBLE STATUE OF EMERSON
by Daniel Chester French
now in Concord, Mass.